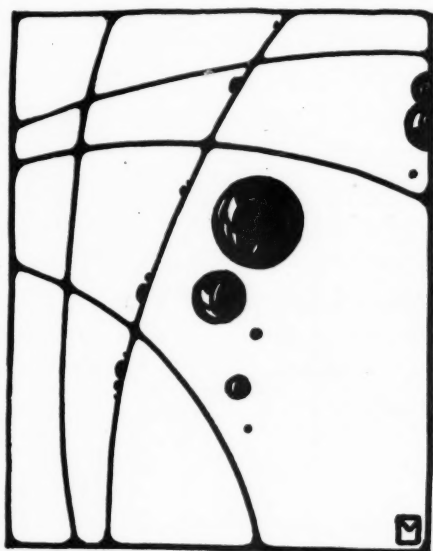


# DESIGN

Vol. XXIX, No. 1

SYRACUSE, NEW YORK

May, 1927



O. Merrick



Kathryn Short



O. Merrick

## SOME DESIGN ELEMENTS AND THEIR USES

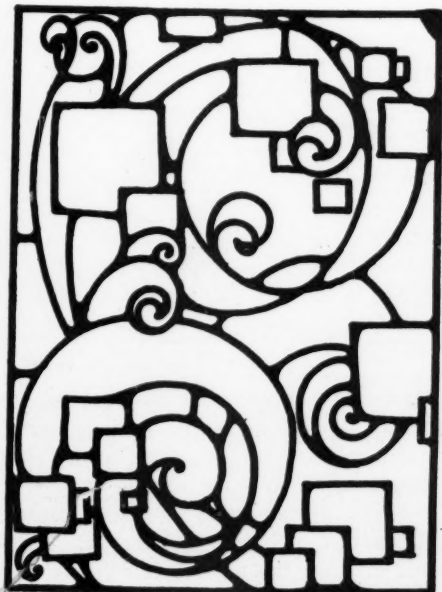
N. B. Zane

*University of Oregon*

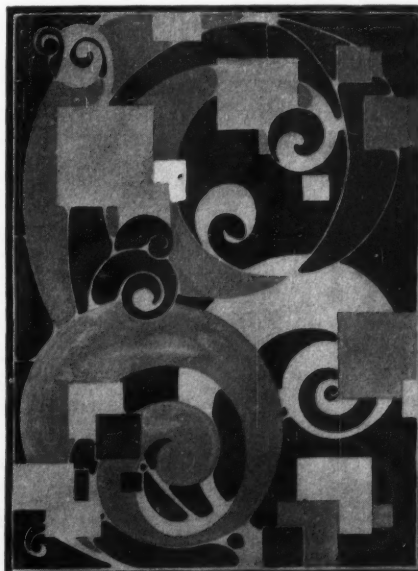
IT is the purpose of this article to state what is meant by Design Elements, call attention to an instance where they may be observed in contemporaneous design products, and show how they may be used by the student to increase his facility of expression. It is also the purpose of this article to help answer the question that so often arises in the class room, "Now what can I do with this?", and to replace the need for the question with a certain equipment of methods and means that will come readily to the student's aid and provide a confidence in their usefulness. It is the conviction of the writer that a good part of the function of the teacher of design is to familiarize the student with various means of expression and to gradually build up such a power of self-criticism applying to the

student's own product that the teacher may gradually eliminate himself as a necessary reference person for the soundness of the design in relation to design principles. This process of familiarizing the student with means of expression, in part, has to do with the examination of good examples of design in order to learn what the artist used in the selection and handling of lines in order to get his effects. What an artist does is, of course, a matter of his personality—that part of his way of working which is strictly his own. We may well rejoice that personality has so much to do with expression, and look forward to the time that our students will strike out to express themselves and give to the world the benefits of their decorative imagination.

But, in the meantime, especially if the students have avoided self expression, lived in an environment where self expression was not encouraged or become the victim of one or more of the varieties of inhibition and arrive at our class



I.

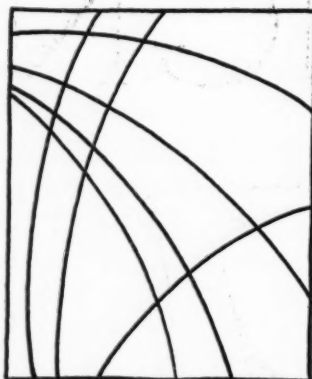


II.

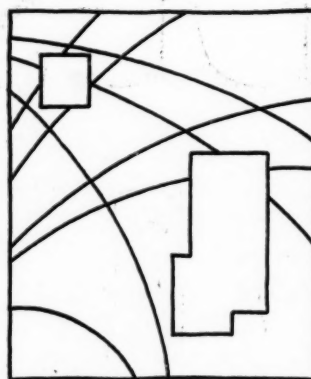




CURVED LINES RADIATING FROM A POINT PRODUCE THE ELEMENT



ELEMENTS INTERSECTING EACH OTHER PRODUCE PATTERN



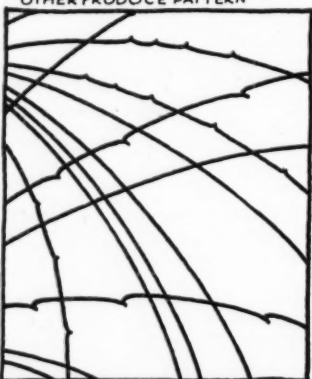
RECTANGLES THAT INTERRUPT THE LINES CREATE FURTHER INTEREST



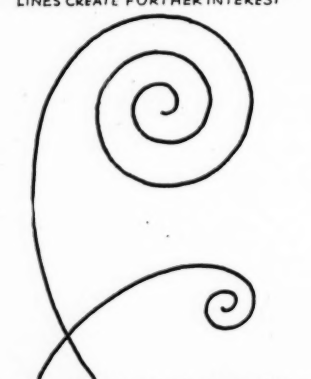
OR SHAPES THAT FOLLOW ENCLOSING CONTOURS CREATE INTEREST



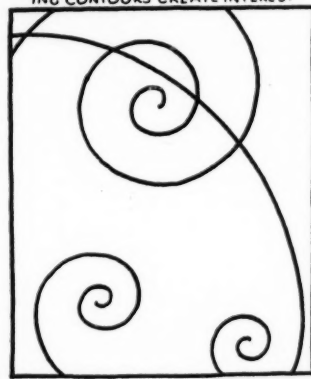
TRANSITION CURVES AT INTERSECTIONS INCREASE INTEREST



ACCENTED LINES INCREASE INTEREST



THE VOLUTE IN ITS OWN DECORATIVE NATURE PRODUCES AN ELEMENT



IN DIFFERENT SIZES AND POSITIONS THEY DECORATE A SHAPE

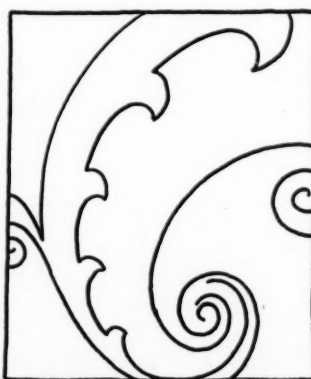
room doors with an arrested art consciousness and expression in general, we can aid the adjustment of the student to the work by rationalizing it. Students are in something of a habit of rationalizing their work in English, History, Mathematics and Science. They know that habit of mind. Some students, to be sure, and happily, can accept problems when approached and presented from a standpoint of emotions; but the majority, so far as seems to concern the writer's immediate experience, come to the work with both a misunderstanding and a mistrust of their emotions. If such is the case, an analysis of good work, covering a widely representative field, will uncover the fact that there are certain universals in means—lines, shapes, tones, colors—which are to be made available for the student's use.

At any rate, there is something quite worth while for us all in studying any group of products for such fundamentals as line elements. That is, how lines are drawn singly or organized into groups, and by which single lines or groups pattern is achieved. Our first illustration consists of tracings made from a portfolio of contemporaneous work done in wrought iron by French masters. In this work decorative line is realized by the strap of iron, which, in its different forms and combined in different ways produces decoration. In these straps of iron we may observe, in part, what may be done with the following curve and volute. These flowing C curves and volutes are to be regarded as elements; and, to return to the introduction paragraph of this article, the accompanying illustrations set forth an attempt to make something of a series of original experiments with this material, in sequence from simple and analytical drawings to complex and compositional ones.

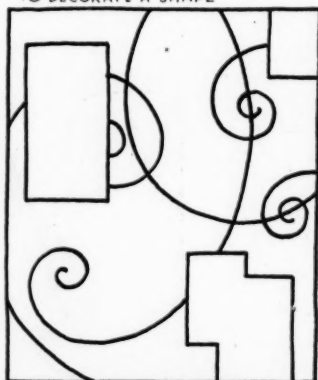
The worthwhileness of these experiments might be said to consist in the fact that they suggest possibilities of pattern in line and shape if the student will try them out. That is all any designer can do—use a given element in his own way, and survey the results in each case with an eye



VOLUTES MAY BE USED COMPACTLY TO DECORATE A SHAPE



LINES RADIATING FROM A VOLUTE CENTER CREATE A DESIGN ELEMENT



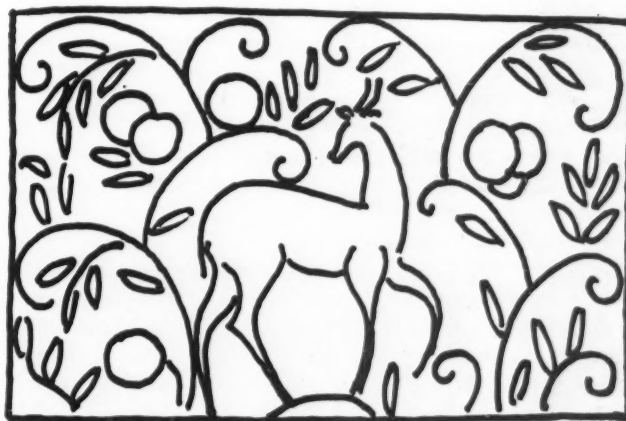
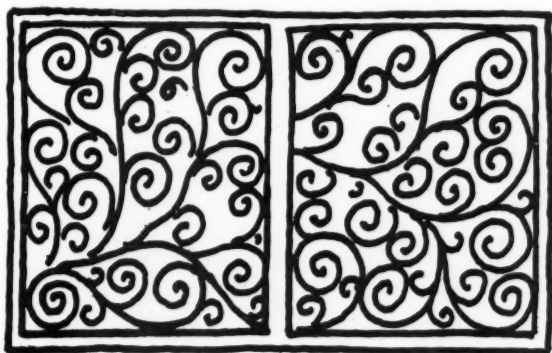
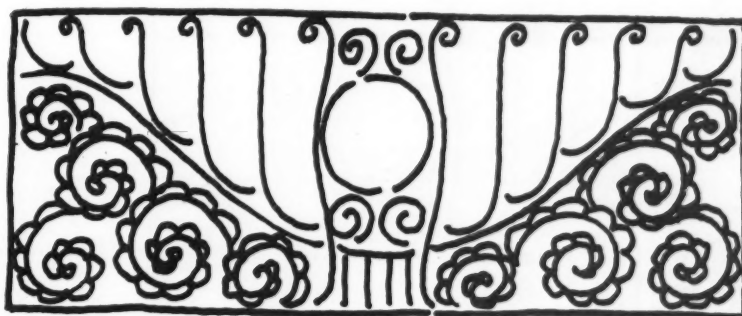
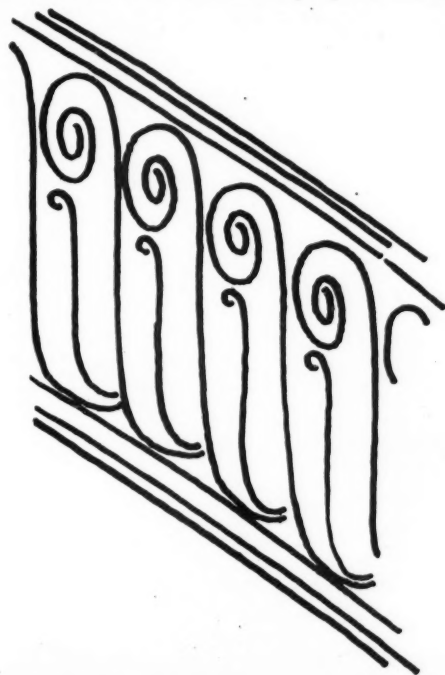
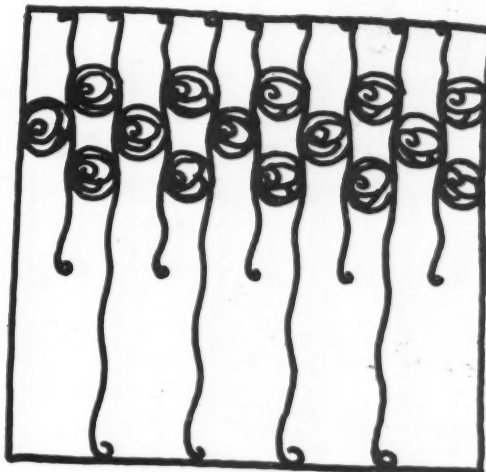
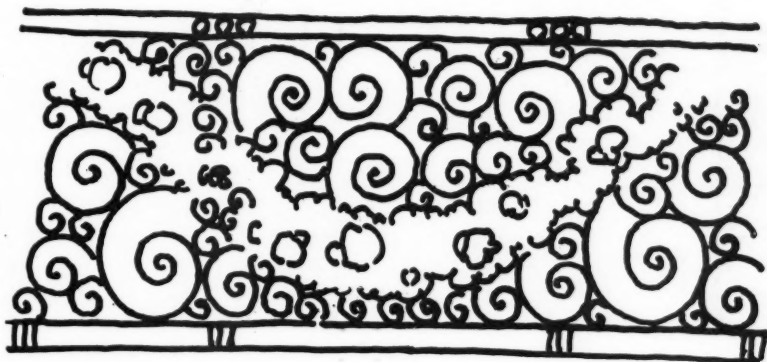
VOLUTES INTERRUPTED BY RECTANGLES PRODUCE PATTERN



SETS OF CURVED LINES MAY BE ACCENTED BY GROUPS OF VOLUTES

for discovering not merely how interesting the results may be but also with the view of increasing his practice in applying tests of good balance, rhythm, variety, unity and harmony. Only by putting them to work can one's powers of criticism grow. Additional illustrations show student work based upon experiments with these elements. However elaborate the result may be, the underlying device plus





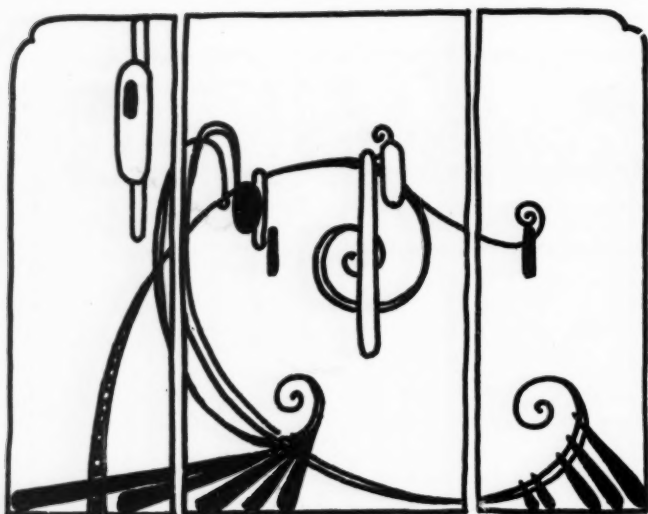
personal handling gets results. It will be noted that in one case a series of handling the same arrangement has been made—first in line and shape only, second in line and black mass, and, third in black, gray and white—so as to realize what different treatments will give in general effectiveness. It will be further noted that four examples are shown of triplicate-panel handling. In this the difficulties of the composition are enlarged, in that each panel is a unity in itself yet the flow of line and location of spots creates unity for the group.

#### ANSWERS TO CORRESPONDENTS

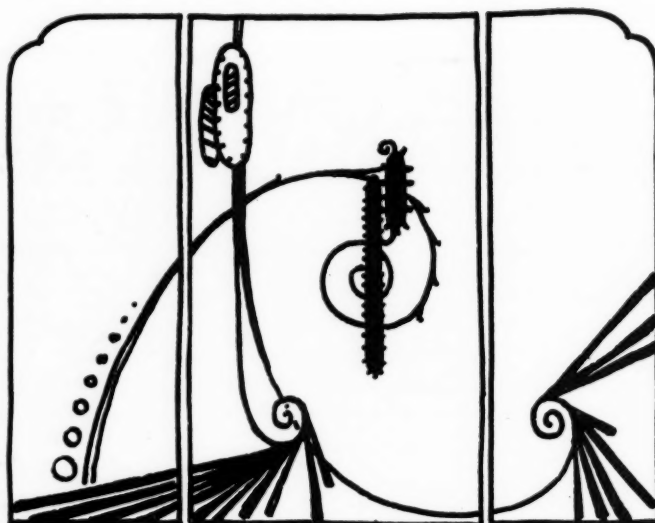
R. P. Please advise what color or combination of overglaze colors will give a *brilliant* orange. Orange Yellow is too yellow and Yellow Red, thin, is so faded. Also, what is best to use in painting on dark colored silks?

Ans. There is nothing that will produce a really brilliant orange. Orange Yellow is a silver color and Yellow Red an iron color and therefore can not be mixed successfully. It is not satisfactory to paint on dark colored silk with any sort of paint because one may not use a color lighter than the background upon which it is painted without adding white, which at once kills the transparency of the color. Paintex is probably the best for fabrics, but even that would not be successful.

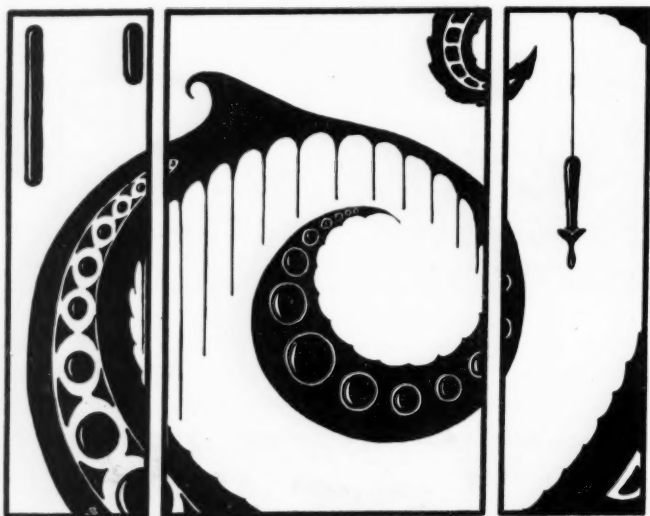
## DESIGN



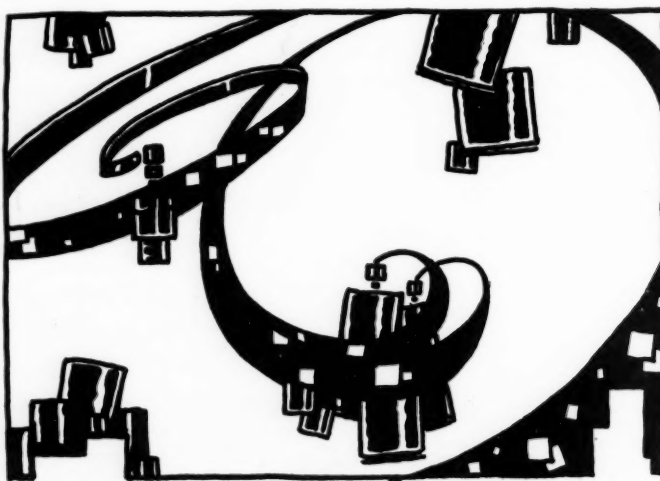
H. Abbott Lawrence



H. Abbott Lawrence



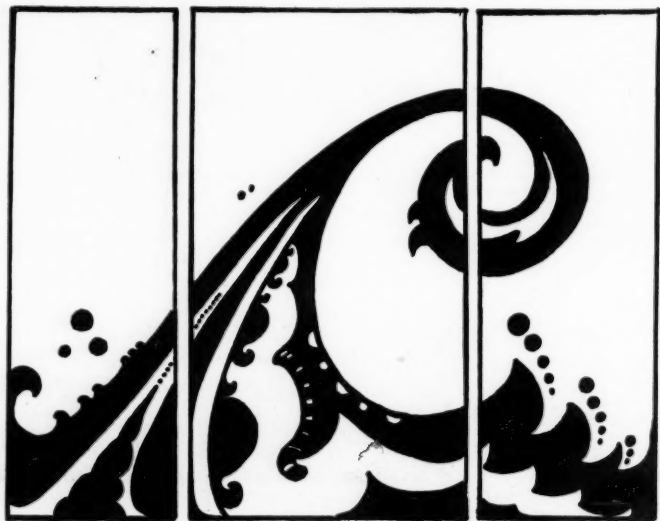
D. Stanley King



B. Collins



Jane Yesemeyer



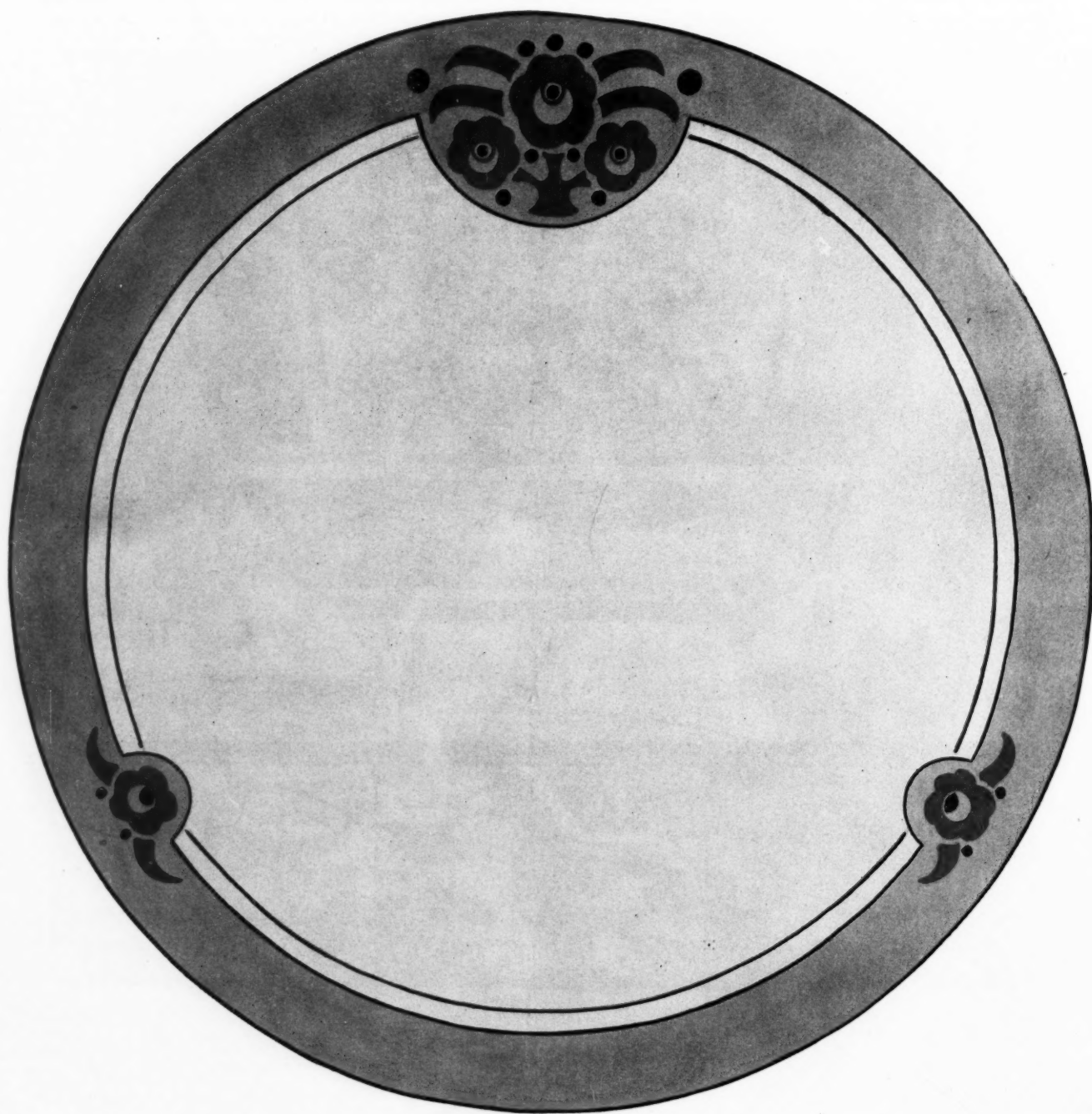
K. Mutzig

Designs by Students of the University of Oregon, N. B. Zane, Instructor





Designs for Copper and Silver Lustre on Pottery Bowls—Nellie Hagan



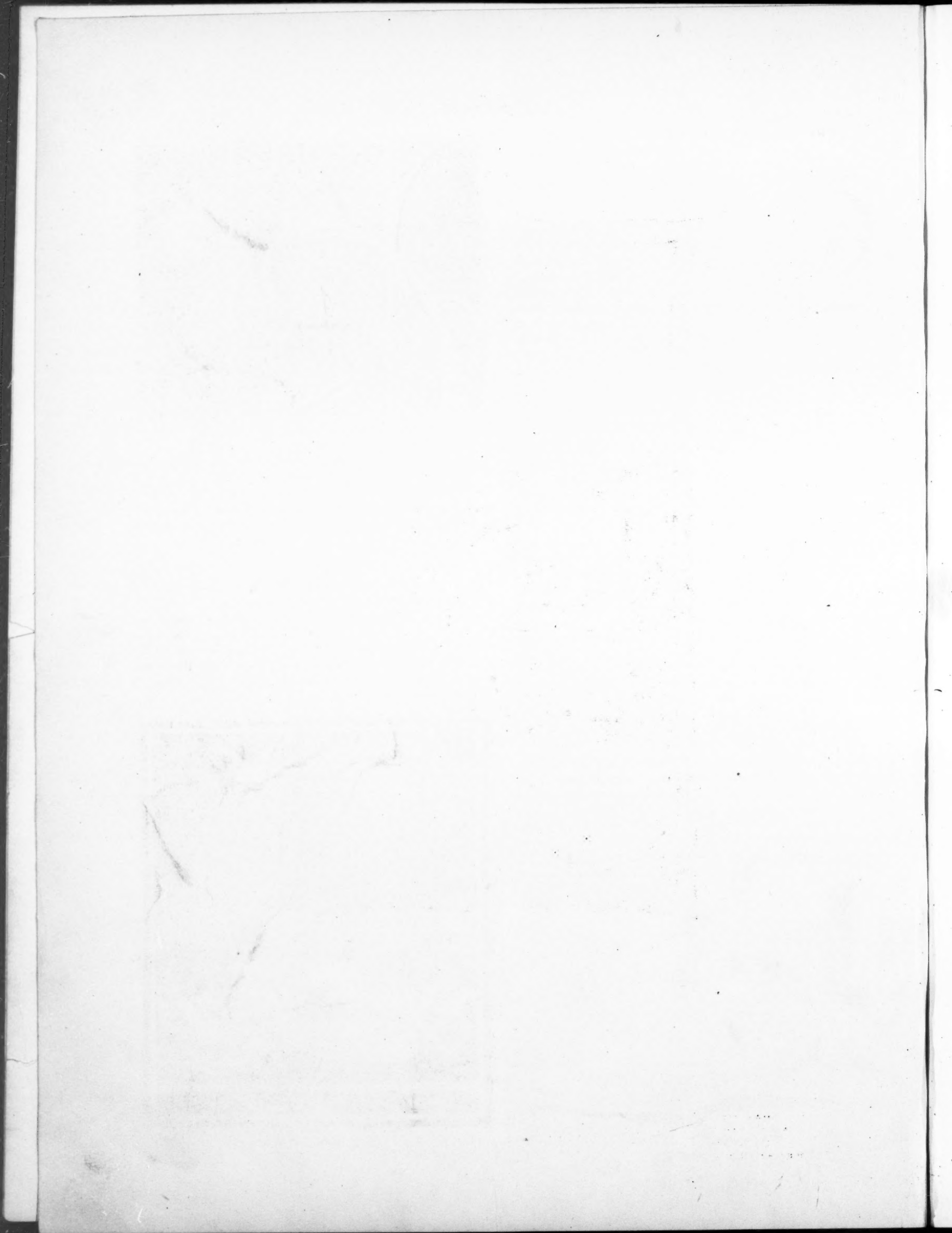
Plate—Mae St. Denis

Border, equal parts Lavender Glaze and Violet No. 1 padded. Flowers, Deep Violet. Dots and centers, Blood Red or Violet of Iron. Leaves and stems, Roman Gold. Lines, Violet or Iron.



BATIK—MRS. V. V. MILLS





## FIGURE CONSTRUCTION FOR HIGH SCHOOL

Angeline Stansbury, Instructor  
High School, Chico, Calif.



OSTUME design, as a subject long of interest to a class of high school girls, can hardly be equalled, and particularly if the girls can learn to originate their own animated lay-figures. Figure construction, with us, has therefore come to be a definite part of costume designing, if the student carries it beyond one term. In our working (or playing) with the figure, we pay greatest attention to the grace of its interpretation—its rhythmic qualities. Then we experiment with it, in games, dances, etc., in fact motion of every degree and kind. Next it must express other qualities as pleasure, sorrow, dignity, vanity, youth, old age, etc. Groups are made dancing in joyous procession, without a care in the world, and again, they progress in dignified pageant arrangement but always with the thought of rhythmic movement.

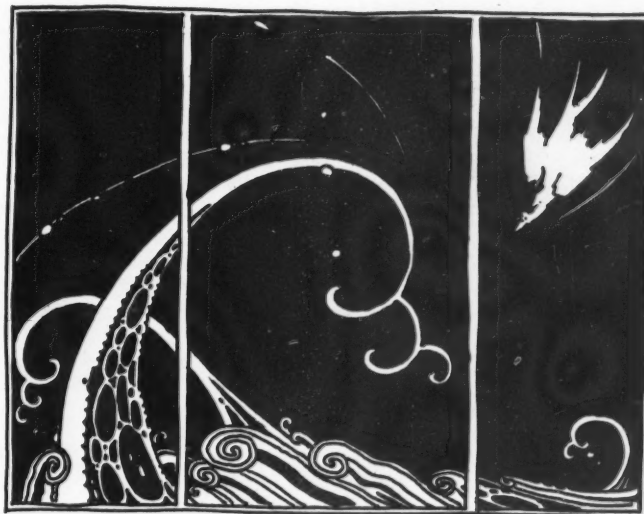
The clothing for the figures is, up to now, a simple flowing garment supported at the shoulders, used long or short, according to the idea the figure is to express. This garment must be in rhythm with the body it clothes and also, in the group, in rhythm with the several figures, and both body and garment must be expressed in the fewest possible lines. Proceeding, individual figures, are clothed in more elaborate costume, endeavoring in the choice of both, to carry out such ideas as the sorrowing queen, the joyous elf, the dignified lady-in-waiting, the fairy princess, the cruel witch, the hard-hearted step-mother, the slave, the conquering queen, etc. Then comes the actual illustrative composition, using a foreground and background in keeping with the expression of the figure, and striving for good composition of the whole, as was done for the figure. Line technique is considered from the first, as has been said, and the students soon see that the most effective results are those, in which each line is made "to speak" and has a definite relation to the whole composition—that this simplicity, is the key-note of all effective drawing.

We have found this plan of constructing the figure, besides lending great interest to the work, can be used by the majority of students successfully, if they have any liking whatever for drawing. Talent is not necessary, in fact, those without too much of it are more easily led in the desired direction.

It was interesting to question the students, before the course, as to how mental states could be shown and one and all thought by the expression of the face alone. As we



Design—Zella Wilkin



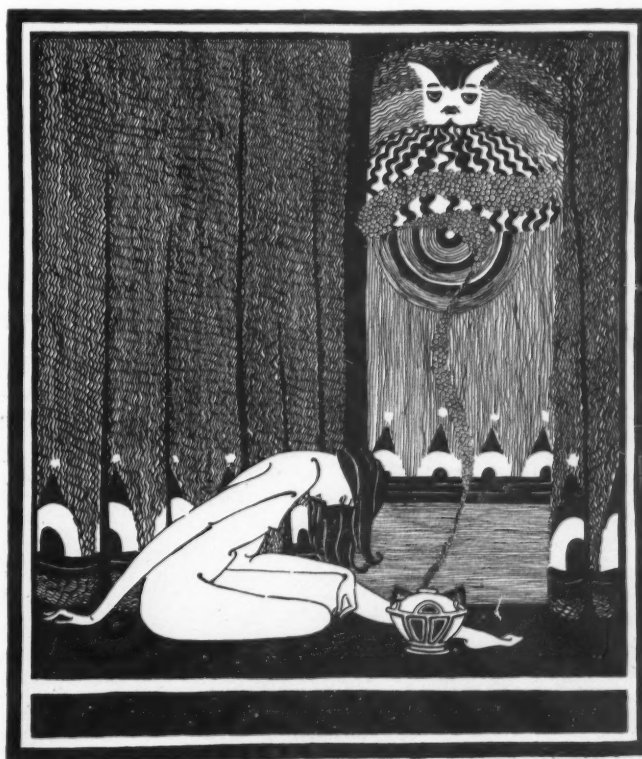
H. A. Abbott—University of Oregon

advanced with the work, they found of course, that the features may be eliminated and the body lines made to give the desired impression. The response to this type of work is joyous and what, in the end, can give greater happiness or satisfaction to a student, or to any one, than to turn to this or that and be able to say: "I created it."

♦ ♦ ♦

## EDITORIAL NOTE

"Early American Pottery and China," a book by John Spargo, is of interest, especially to collectors of Americana, who want to know "what to collect, and why; to be aided in identifying specimens and to be intelligently informed concerning their history, makers, etc." Very fully illustrated with specimens practically covering every field. Century Co., publishers.



Design—Zella Wilkin

## DESIGN



LaVon Vincent



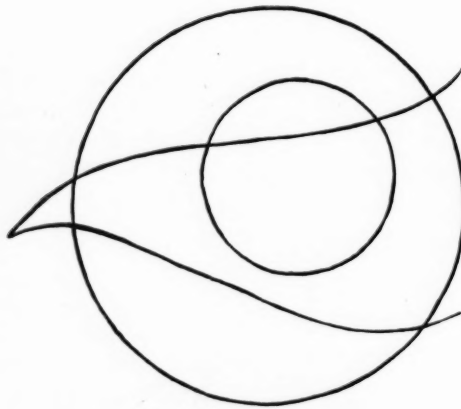
Elizabeth Ring



Robert Shepherd



Frances Rager



General Lines of Circle Composition



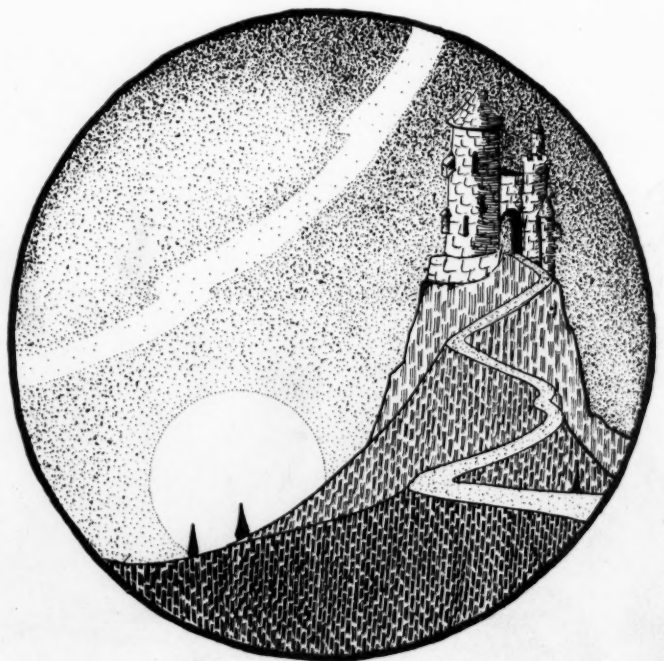
Frances Rager

Circle Compositions—Students of University of Utah

Ruth Harwood, Instructor



Robert Shepherd



Marie Fowler



## DESIGN

9

### A CIRCLE COMPOSITION

*Ruth Harwood, Instructor*

*University of Utah, Salt Lake City, Utah*

FOR an early problem in the design course I have found the circle composition very worth while and interesting. The problem uses the design principles of occult balance, or balance to the eye, of rhythm, of repetition and of radiation from a point. The pupils first draw several small circles on a page and then from a point a little outside of the circle at any position they draw two rhythmic lines that divide the circle into pleasing areas. No space should be exactly symmetrical and the lines should have a slight rhythmic curve but no extremes in any way. Next a smaller circle with a diameter about as long as the radius of the first circle is placed in the composition not in the exact center and not too close to any edge. When this is done to satisfaction then the best composition of them all is picked and the pupil is ready to enlarge it and begin his picture.

The composition is good and there are hundreds of designs that may be made from the prescribed framework, and also after this problem the pupils are more able to work out their own good compositions. For those who have not so much capacity or imagination a fruit design using an apple, orange, peach or any round fruit is satisfactory. In this interpretation three or four shorter lines radiating from the main lines and in their same direction become the mid-veins of the leaves in the design. The stem is continued around the whole circle to inclose the design and, to relieve the smooth outside edge, a small repetition motif is used. This problem is extremely interesting both to the pupil and to the teacher as so many diverse designs

appear. The two rhythmic division lines may become the trunks of palm trees or bamboo shoots or the sails of a ship, or a wave, or a bird, or a fairy castle on a hill, or even clothes dancing on the line, and an infinite number of other things yet to be discovered.

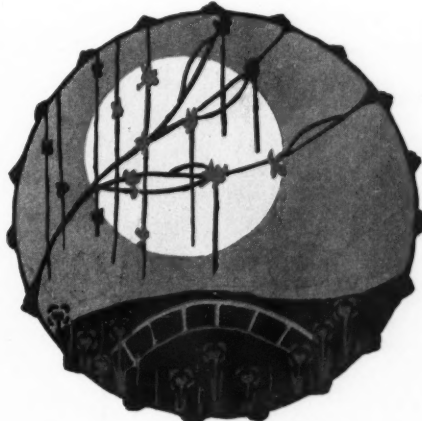


Leone  
Rasmussen

Leone Rasmussen



Girard Meeks



Helen Tracy



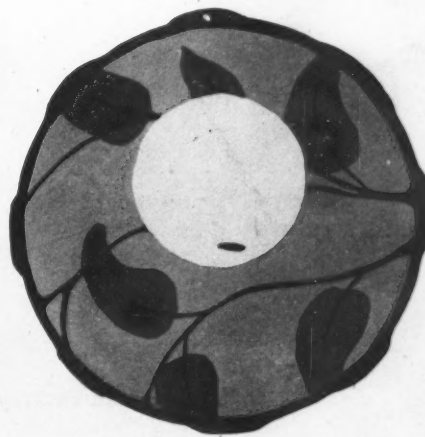
Helen Cannon



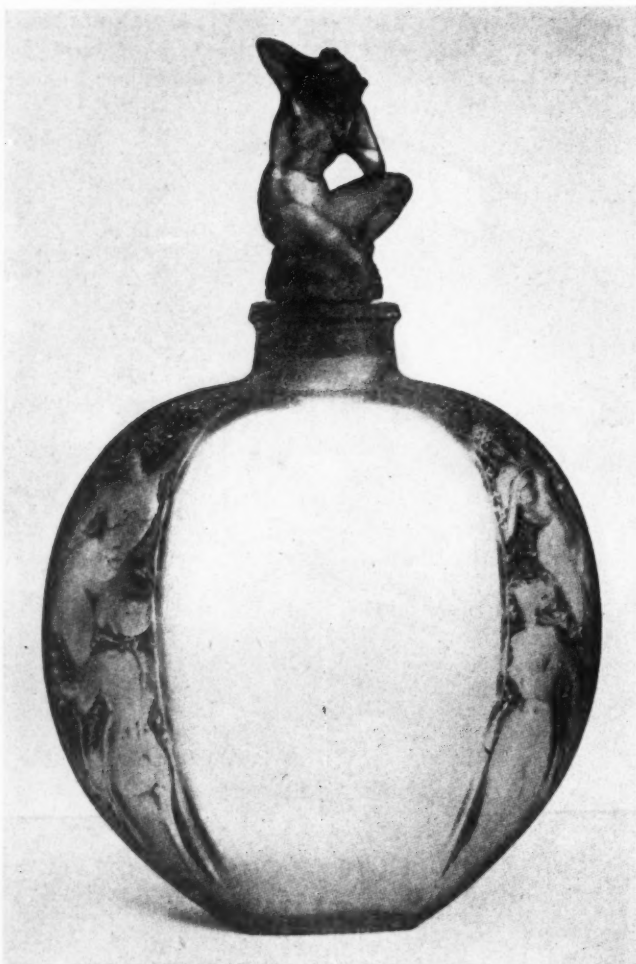
Ida Quayle



Florence Boden



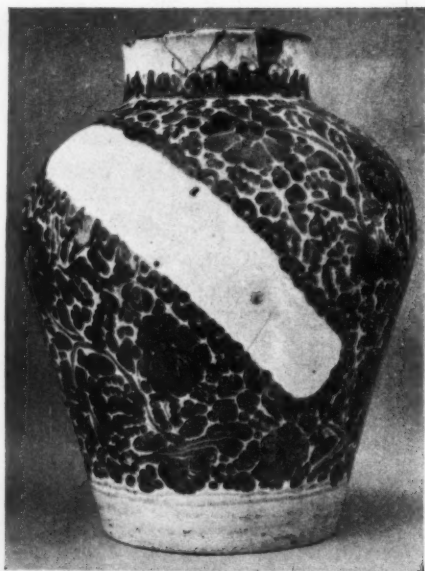
Elaine Elggren



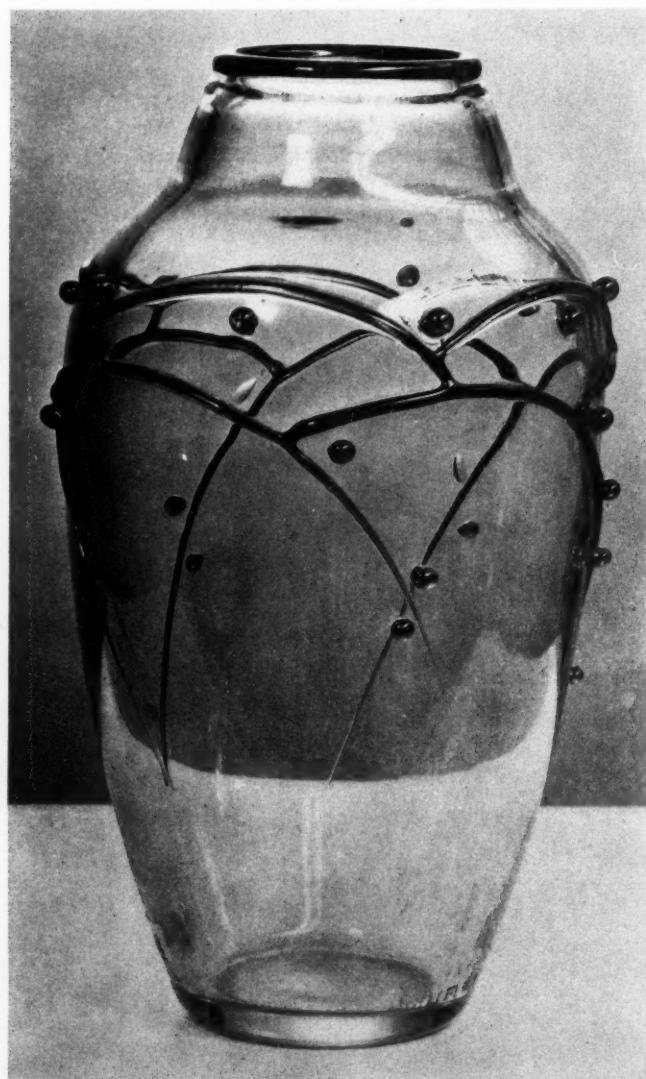
Brown Glass Vase—Stopper made in mould—Lalique



Mexican, about 1820



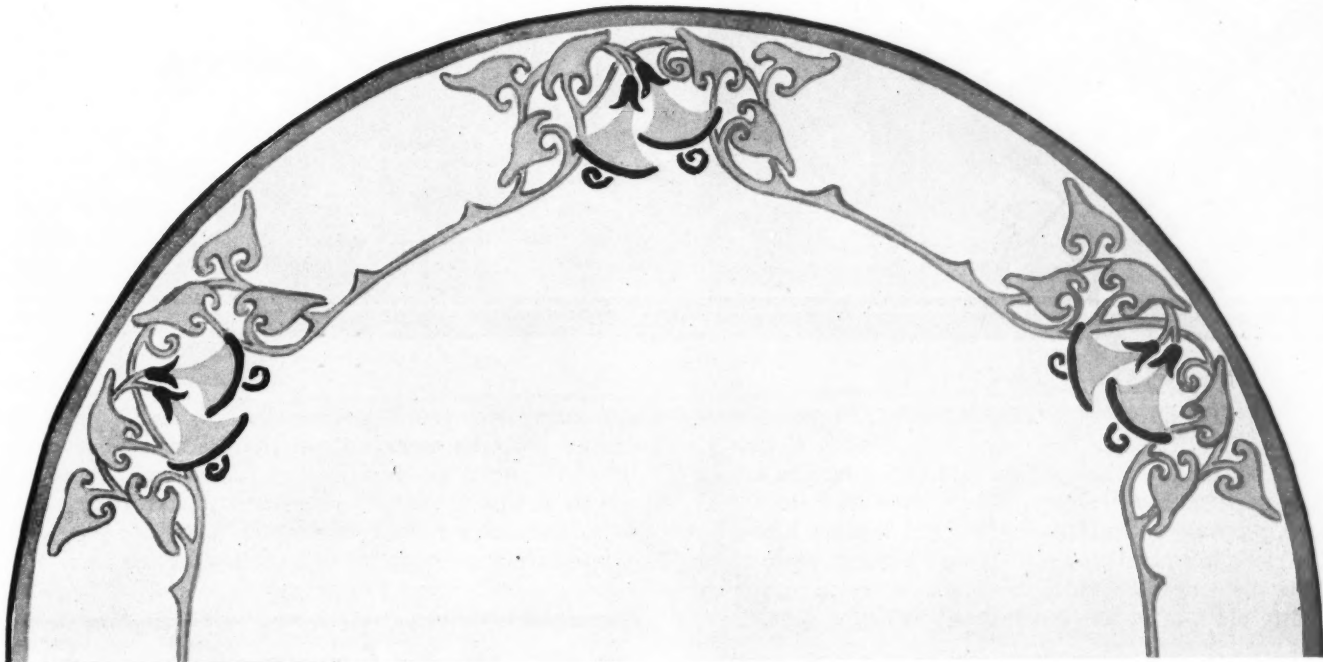
Mexican, 17th Century



Glass Vase with Berries in Red Enamel  
Daum Freres—Nancy, France

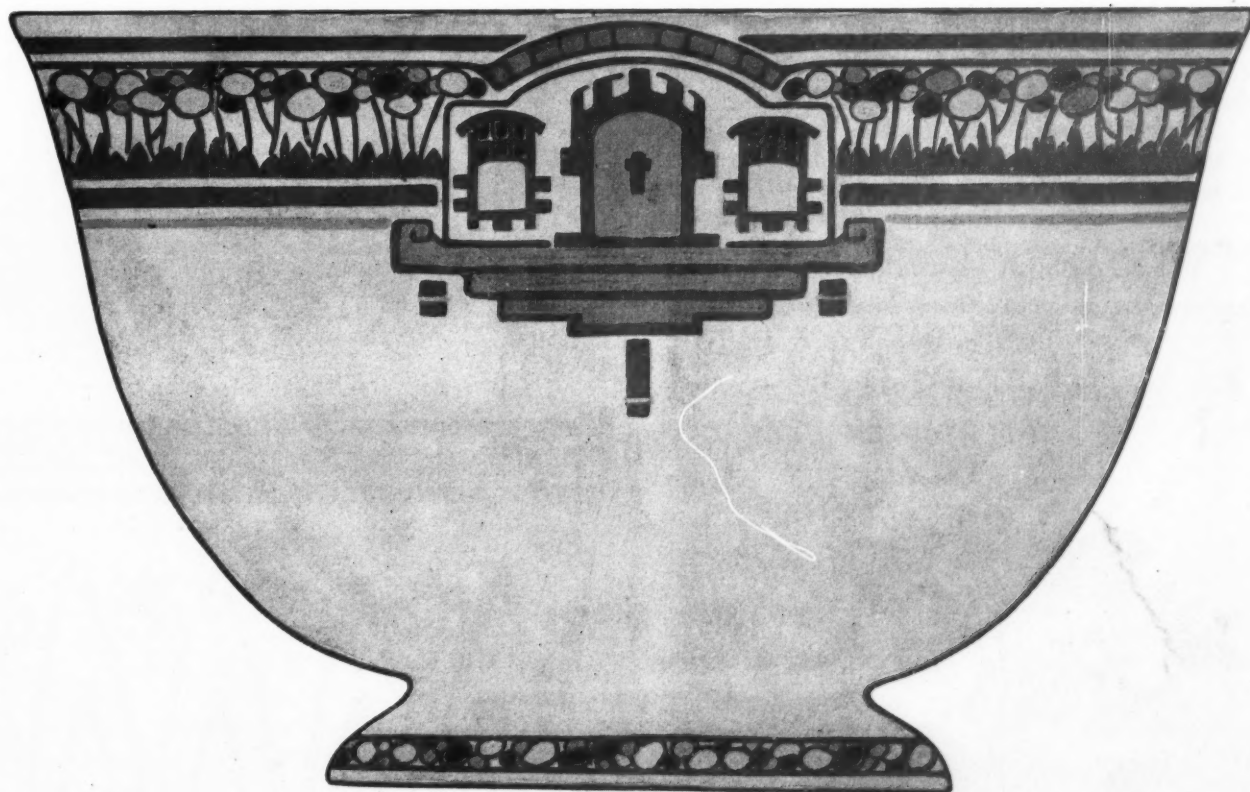
Courtesy of Metropolitan Museum of Art





Plate—Olga Berger

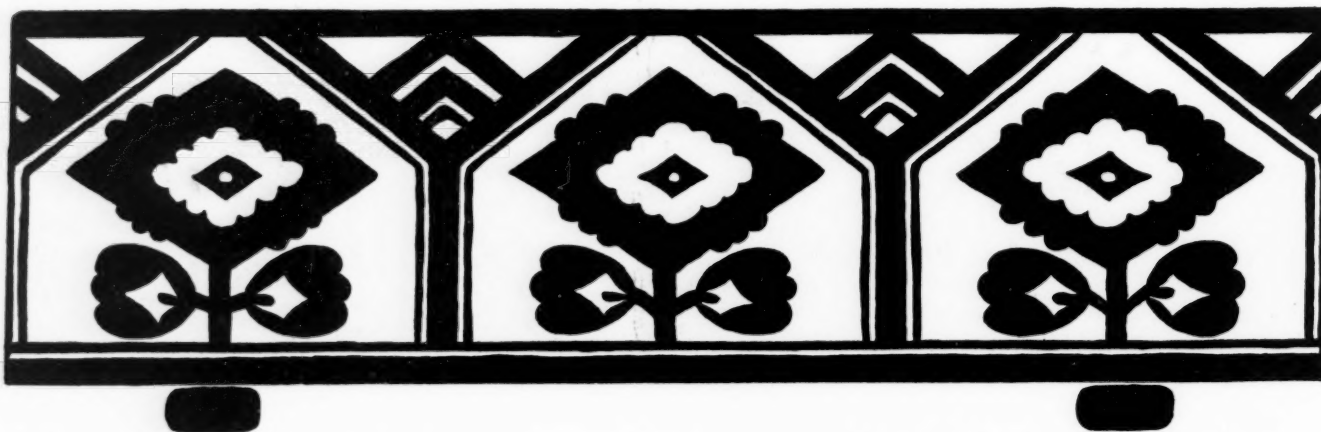
Design in Grey, Wistaria, Celtic Green and Azure.



Bowl—Paula Fenska

Enamels—Marion Grey, Mars Yellow, Orange No. 3, Citron Yellow, Grass Green  $\frac{1}{2}$ , Leaf Green  $\frac{1}{2}$ .





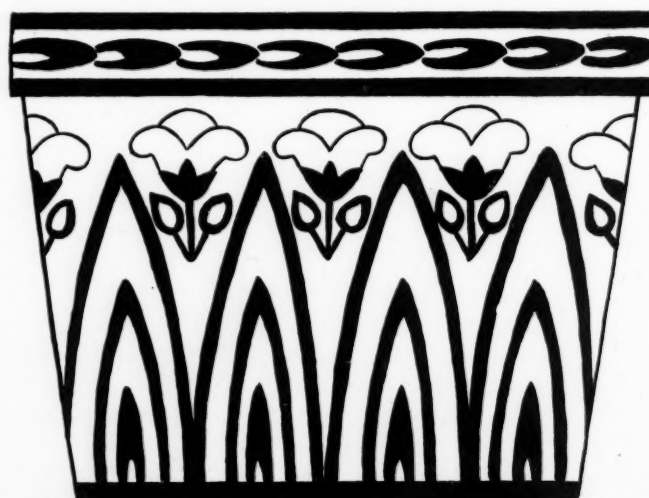
## DECORATIVE FLOWER POTS

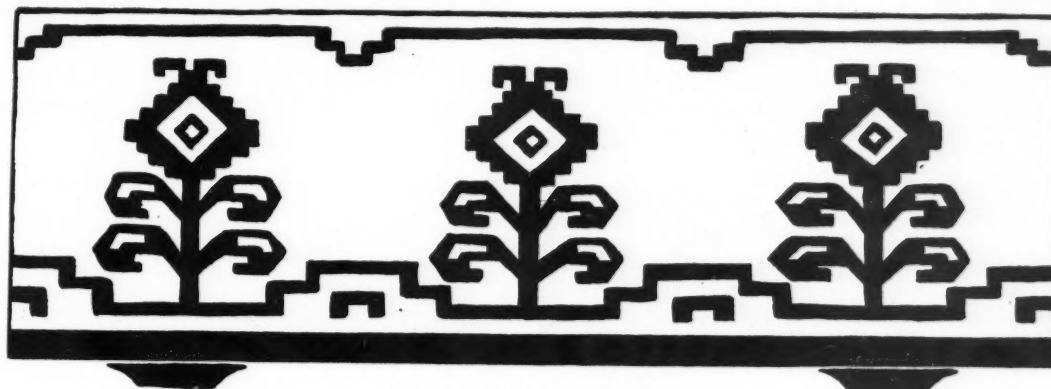
*Nellie Hagan*

TO bring brightness and cheer into the classroom during the dark winter months the art class did its bit by designing and decorating flower pots and window boxes for winter-blooming plants. Each student brought from home a flower pot together with the bulbs or seeds which he wished to plant after the decorating was done. There was a great variety of shapes, sizes and kinds of pottery brought in, ranging from a tiny flower pot for a single bulb to a large, five-inch one which will hold many. Every bulb and seed was represented, and there were also some ivory pottery fern dishes of various shapes, so we did not lack material for our problem. The desire to make beautiful things is an inherent quality of the human race which has existed through the ages and needs little stimulation. However, it must be encouraged and directed along the lines in which the main principles of design are observed. This, of course, is the chief aim of our lesson.

The materials required for this problem were soft charcoal, practice paper, crayons, air-drying colors, enamels and brushes. The trend of applied design in the present day is toward a return to the spontaneous and naive quality so charmingly expressed in the works of the early artists, with an absence of apparent effort. Therefore, we took as our keynote, directness and simplicity. For inspiration some

elementary forms found in Bavarian, Italian, Persian and Peruvian patterns were put on the blackboard and kept before the pupils as they worked. Many of the designs produced in this exercise were abstract, based upon circles, squares and other geometric shapes. Some students chose concrete forms, such as leaves and flowers for their main





Ivory Ware Fern Dishes

ideas, and others made adaptations from the historic examples.

At the top of the sheet each student made faithful drawings of the form which he selected as a nucleus, and from this devised ornamental shapes in as great variety as his imagination and ability would permit. As always, emphasis was placed upon the chief principles of design: balance, rhythm, importance of background spaces, light and dark relation, and unity of a pattern. Most of the class made a number of good motifs, strong and harmonious in character, which were later developed into good designs. Some were repeated to form borders, others, enriched by the addition of details, were formed into medallions. When finished, rice paper was laid over the drawing, a tracing made with India ink, and the paper patterns were ready for use.

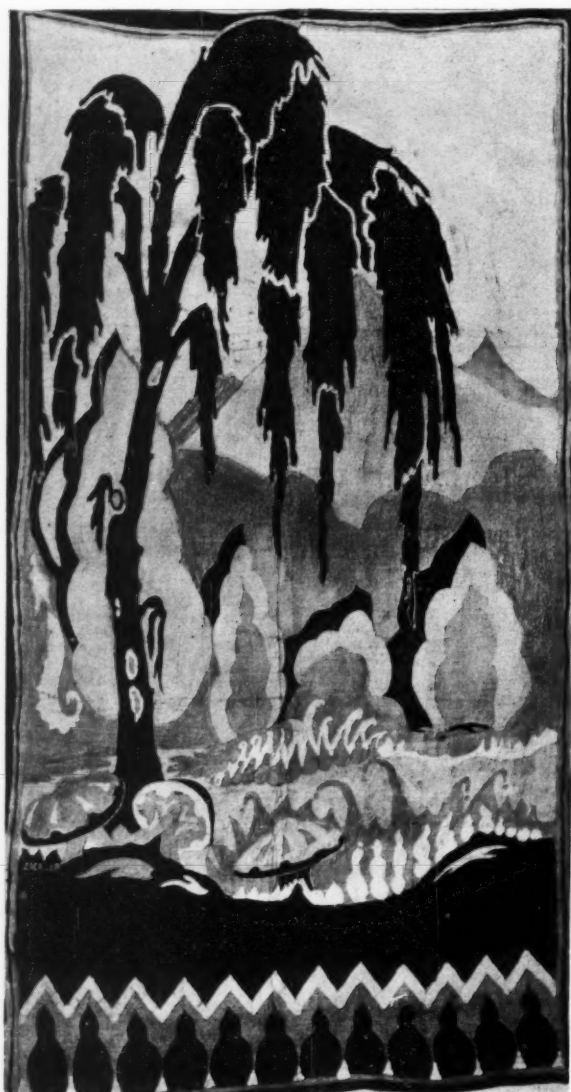
For the next step, paper flower pots were cut in outline from heavy stock in a dull red color, which approached as nearly as possible the shade of an earthenware flower pot. From cream stock we cut shapes to simulate the ivory-tone fern dishes. By using graphite paper the designs were transferred to the paper flower pots and color schemes were developed with crayons. Each pupil experimented with a number of different color combinations, and the color work was put up before the class for criticism. When all the improvements had been made and decisions as to which were the most harmonious arrangements and most charming color schemes, the chosen designs were transferred to the flower pots and the final color work began.

For young pupils it is best to use regular oil paints or lacquers. Their experience in handling water colors will enable them to apply oil colors with a smooth, flat stroke, thereby making their work a success. The older students

filled in their designs with air-drying enamels in pleasing colors. These are floated on in the same manner as the enamels used in ceramic decoration. As usual, much more time was spent in studying the subject matter and planning the designs than in the actual execution of this exercise. Several class periods were needed for this part of the work, but the project was enthusiastically carried through to the finish. Not only did it aid those learning the rudiments of design, but resulted in an article both decorative and useful which brought pleasure to pupils and teacher alike.







DESIGN AND COLOR TAUGHT THRU BATIK AT  
THE ASHLAND, OREGON, SCHOOL OF ART

*Felix Payant*

WITH the introduction of batik, some years ago by way of Holland from Java, artists found themselves with a new channel of expression—something quite exciting and infinitely adaptable to the individual feelings and bent to the artist. So much so, that nearly every artist who has followed it seriously at all has given us entirely different results. Some have worked for and produced results having much depth and modelling, subtle transitions of colors and values, some have handled the medium in such a way as to produce a simple classic dignity quite opposite to the intensely dynamic and cubistic triangulation of some, while still others have given us the extremely flat and abstract type of design which we associate with the Persians and other Oriental peoples. For comparisons in this direction I suggest the works of C. Bertram, Lydia Bush Brown, Winold Reiss, Arthur Crisp and Fulop. It is of this last approach to batik and what it means educationally to the art student that I wish to speak in this article. Through it and by means of it, it seems to me, that the student may learn to grasp the big underlying principles of art, namely: harmonious distribution of areas, light and dark arrangement, balance, value, translation of values from charcoal

into color, the principle of color relationship and their use in two dimensional art.

In our design work at the Ashland, Oregon, School of Art, where the batiks which accompany this article were made last year, the approach was made, from the beginning, through the direct handling of masses. Working with these primarily we later added enough of the illustrative to give the study meaning. Several projects had been previously carried out with the use of paper, colored, black and white, and later in tempera.

In planning the batik panels, of course, the use to which the pieces were to be put was one of the first things considered. A wall hanging, because of its functions, must necessarily be at—two dimensional. It must furthermore be architectural for after all is it not supplementary to the structural ones of the buildings? It would seem that one of the causes for the gradual absence of easel pictures in our homes and interiors in general, is the fact that pictures have gone so far away from their original function and are composed very often with absolutely no consideration for the walls, the positions they are apt to decorate. Therefore, it is necessary to realize that the main structural lines must be taken into consideration in planning a textile covering for a wall. That is, it is quite appropriate to emphasize strong verticals which repeat the uprights in building, also







the horizontals which in turn are keeping with the lines of the ceiling and floors giving rest and repose to compositions in which the areas are mainly flat with tile emphasis put on depth are safest. Then with these primary limitations, or should they not be considered inspirations, the designer is ready to compose his panels. Beginners, of course, need to be taught that variety and subtle division of spaces are the things that make a composition pleasing to the eye. Pleasing interplay of values is next considered. In these designs we have started with three values, light, medium and dark; but as the composition progressed these developed into more. A rigid system of holding down to few values at first makes the beginner realize the power and significance of simplicity and clear thinking.

As the designs, which are made full size in charcoal, progress, interest and meaning is added not only by the wise use of light against dark, and dark against light, but in the understanding and evolution of the edges or outlines. These are the important factors in explaining the masses and in giving them significance. They, also, are important in relating one to another and thereby accomplishing a harmonious whole.

After the designs were finished the next step in the making of the wall hangings was the color. At this step there is an excellent opportunity to develop the idea of color schemes which seem to reduce themselves to two general classes, namely: schemes of similarity and schemes of contrast. In dealing with colors, it is necessary to think of the whole field in a general way, to have a useable image of the spectrum in mind; just as the composer has in mind the whole key-board when composing a piece for the piano.





In dyeing a piece of batik it is important to build up from a light value to a dark by successive dye baths, each time the lights being resisted by the hot wax. Sharp contrasts or complementary color schemes are impossible unless one takes liberties with the technique and paints in with a brush the areas of opposite colors; which in turn must be covered with wax so as to protect them. The close relationships of colors produced by a series of dye baths, with no painting in of opposites, gives an analogy of color which is very suitable to a wall covering because of the fact that all its colors are closely related. This is the type of color scheme we worked for in our class in Ashland, and because pupils were of various ages and of different stages of development in art the results show more or less finished workmanship.

In transferring the design from the charcoal design to textile the paper is put face down against the silk and rubbed until it is transferred. The edges need to be reinforced with soft lead pencil before the dyeing takes place. Little need be said about the dyeing and the preparation of the wax which have all been discussed in *DESIGN—Ceramic Studio* before. The important thing about this work in batik is that each pupil had very definite problems to work out in regard to value and color. And of all the expressions of design and color, I know of no other which is as thrilling and profitable as batik.

The batik by Mrs. V. V. Mills, which is reproduced in color as our supplement this month, was done at the Ashland, Oregon, School of Art.



#### THE SPECIAL STUDENT

Making the Most of Special Interest as Well as Talent

*M. Louise Arnold*

*Photographs by William Kline*

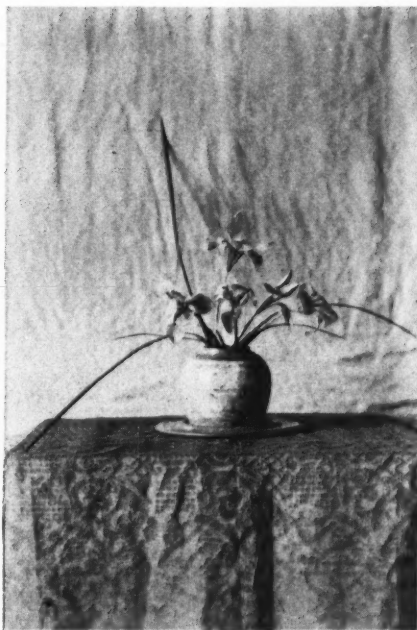
THE recent raising of the compulsory school age, with its accompanying demand for a more varied curriculum, has made vast changes in the character of our high schools. This has been felt perhaps more keenly in the so-called departments than in the regular academic field. While the art department courses are, as a rule, elective, the little group of talented students is now supplemented by a much larger number of boys and girls only mildly interested and who come into the department with no definite ideas, who must, as the ad man would say, "be sold."

Whatever their motive for coming, a year or even a semester in the art department should bring them something of permanent value in appreciation and outlook at least, and if actual accomplishment can be added to this so much the better.

One of the ways to make the art department function







for the multitude is to connect the training with the special interests of the students. It is not, I grant, an easy way. The business of catering to a special student, of working out problems for individual needs, is most strenuous, particularly if the remainder of a class must be kept busy at the same time, but it can be managed and usually pays for itself. The very large systems offer courses so varied that today a pupil can find his interests easily, but the smaller schools still must offer general courses rather than more technical ones.

Among the students enrolled in my composition class a few years ago was a boy who beside very nice drawing had been doing some very good photography. It seems rather a pity to talk composition to him entirely in terms of charcoal, paint and pencil when he had already so good control of another medium. We were not able to devote his entire time to photography but now and then when a particularly nice bunch of flowers came in we would set the class to work and sneak off to the office. There we could make our arrangements of flowers, the camera could be fussed with and the light got just right and with a door keeper on guard, lest someone burst in at the crucial moment, the arrangement would be "shot." It was not nearly so easy as though the lad had been doing regular class work with twenty-three others. Flowers are tricky; they shift gears while you are manipulating the camera; they wilt; or the stems stiffen with water or they just decide to fall over entirely. Or the piece of cloth you have for a background is not quite right. But the trick is finally turned and next day there is the thrill of seeing how they came out and the rest of the class is as interested as the photographer himself and they too see composition in another medium.

It is composition work of the most fascinating sort and one which gives the amateur photographer a field for thought. The average small town photographer has made likenesses too long. He is too lacking in interest in artistic pictures to inspire the young people who are dabbling in that field, and while the essentials of composition are equally applicable in any medium it takes some experience for young people to discover this and much time may be saved

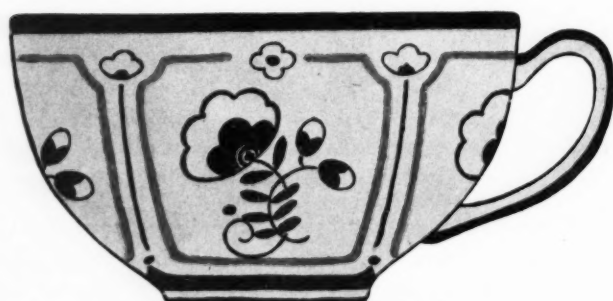
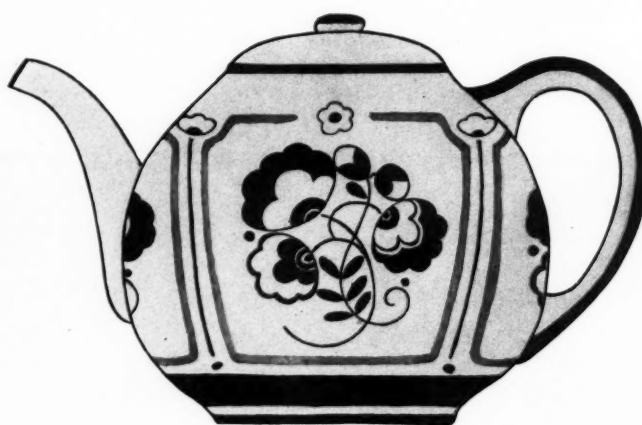
for them if they are shown such applications while still in class.

The boy who made the accompanying photographs is now out of school and when I see his flower pictures as I frequently do in the floriculture magazines I feel more than repaid for my own small share in his success and for the breathless, hasty moments snatched from the routine for this special student.



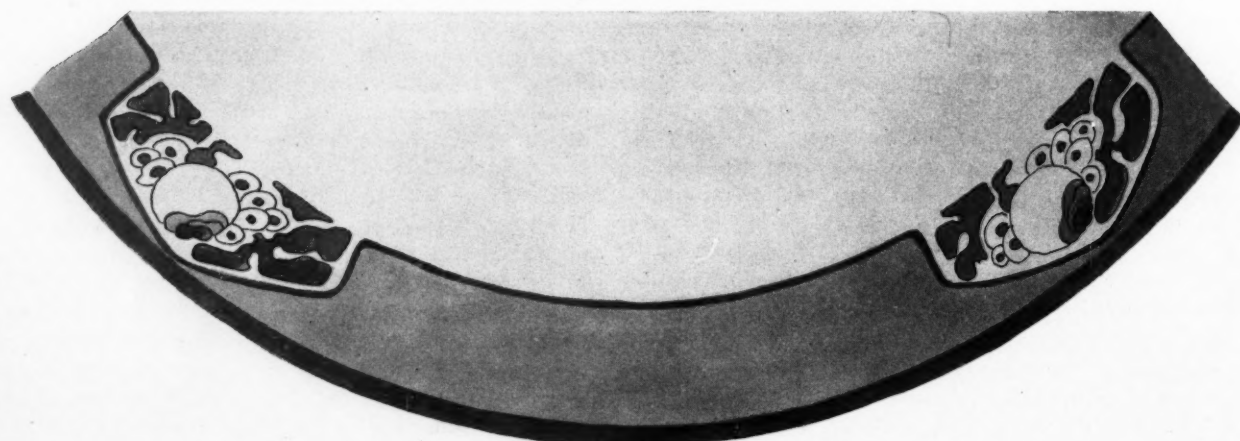
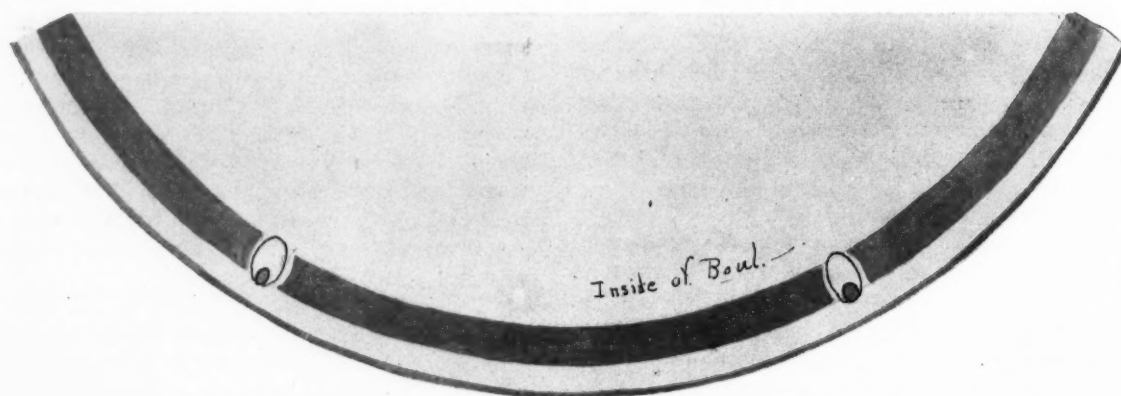


## DESIGN



Tea Set in Flat Colors—Nellie Hagan  
Flowers—Lemon Yellow, used full strength for dark part, and a lighter tint for light part. Centers—Royal Blue; Buds, Deep Blue Green; bands, handle and lines forming panels, Royal Blue.

Center of Bowl—Dorothy Gibbons



Bowl—Dorothy Gibbons

## BEGINNERS' CORNER

Jetta Ehlers . . . . . 1037 Grove St., Irvington, N. J.



SMALL FERN DISH

**M**OST of our problems have had to do with table-service, and while that is the chief interest of many of us, it is well to add a little variety to our program and so I have chosen a small fern dish for the page this month.

There is nothing that adds more to the "hominess" of a room than well placed growing green things. Ivy is greatly used by interior decorators and seems to fit in happily almost any where in the house. Wandering Jew is another house plant which is very decorative, in fact almost anything that is alive and green is charming. Small bowls like the one illustrated are attractive for this purpose and will hold a small flower pot very nicely, or one may have a fern fitted into them at very little cost. While we are not considering this problem as a part of table-service it really does come under that classification, for one of the most popular uses for pieces of this sort is as a centerpiece for the table.

In planning the decoration it is well to keep in mind one or two things. One of the important points is that the dish should form a background for the plant and therefore any over-elaborate treatment results in confusion. Things of this kind are something very effective in a solid color which may be obtained by dusting the color on, as described previously in "Beginners Corner." Very lovely things to supply a bit of high color in a room may be done in this way. A jar dusted in Apple Green, for instance, would be very fine. In using a design, however, which is our particular way of treating the dish, the decoration is best kept in simple coloring, and with this in mind our problem is carried out in tones of green. Contrary to the page's usual procedure, this piece will require three firings to be successful. This is because of using lustre over gold.

To start the work, make a careful tracing of the design. The number of divisions to be made will depend upon the size of the piece, but keep them as near as possible to the spacings shown in the illustration. When you have completed

transferring the design and outlined it with India ink it will be ready for the gold. Lay in the design and all the bands with a solid even coat of Gold. After this has been fired again go over it with another coat and give it a second firing. When this comes from the kiln, burnish the Gold which should be like satin if it has been properly applied. Opinions vary as to the manner of burnishing, but I believe the best method is to use a fine quality of burnishing sand, applying it with a bit of soft material and using lots of water. Most people who are not successful with it fall down on that one point. Use a rotary motion, and if the gold has been properly fired it will stand a hard scouring. A glass brush or burnisher may be used, but unless one is very careful the tiny strands of the glass, which break off very freely, will get into one's fingers, and have been known to cause infections. An agate burnisher is occasionally used but this only for very high, brilliant effects. As we use only the soft lustrous matt finish on tableware we are not especially interested as workers in this method.

Prepare a pounce of soft, old silk over a ball of absorbent cotton, or, better still, surgeon's wool, for padding the lustre. If the silk is thin use a double thickness of it, or else the wool or cotton will pull through as the lustre becomes "tacky." For a surface of any size it is best to pour some of the lustre into a small clean saucer. If it is at all thick add a little lavender oil which will thin it so that it may be more easily applied. You will need a perfectly clean, square shader, a No. 8 not being too large for the purpose. Having these things all in readiness wipe over the piece of china with a clean cloth moistened with a little lavender oil. Apply the lustre, which is Dark Green, with sweeping strokes of the brush, working quickly first from one side of the starting point and then the other, in this way bringing the edges together without a hard line. Commence to pad at once, going over the surface lightly but firmly until the lustre is smooth and free from streaks and unevenness. When this has dried it will be ready for firing. When it comes from the kiln this time the gold is not to be burnished. If the lustre has been well applied the gold will be dull and like bronze, but full of rich color which is highly attractive against the sparkling background of clear green lustre. If the gold has not been well covered you may apply a second coat of Dark Green lustre, which will make it quite all right.

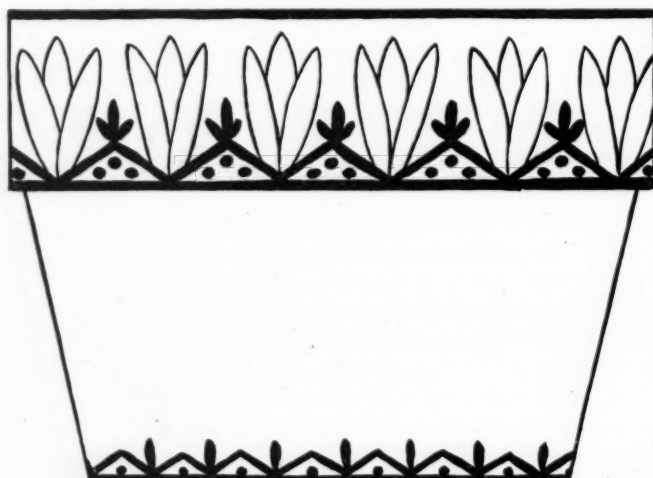
As a rule we do not put a piece through so many firings, but I am sure you will be repaid because of the beauty of the finished work. Once in awhile it is well to do a thing requiring a bit more work than ordinary, even if one happens to be a beginner. Following the line of least resistance, never gets anyone very far, you know.

To sum up: Remember to keep pieces of this variety simple in color and decoration. If the design seems a trifle ornate keeping the color scheme simple will make it work out all right. Use a fairly good sized brush to apply lustre if the surface to be covered is at all large. Have everything in readiness beforehand, and work quickly. Lustre dries very rapidly, so wiping over the surface with lavender oil will greatly assist in keeping it open. Add some lavender oil to the lustre before using it, should it be thick. Remember to use plenty of water with the burnishing sand in polishing the gold. A quite gorgeous effect may be obtained by using Ruby lustre for the first coat over the gold and either Light Green or Dark Green for the second. But whatever scheme you use there must be a good solid gold or the lustre will not be effective over it.





H. A. Abbott—University of Oregon



Flower Pot—Nellie Hagan

#### HOW TO CHOOSE COLORS FOR CERAMIC PRODUCTS

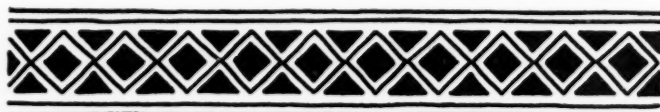
A very interesting and useful color harmony chart is now being distributed by the Roessler & Hasslacher Chemical Co. of New York. This chart has been prepared especially for the ceramic industries, and should prove a

very valuable asset to any manufacturer in whose products, color is or may be involved. This color chart of convenient size tells what colors to use and how to use them. It describes color terms, color schemes, decorating suggestions, harmony in color, in a clear interesting manner. By means of a disk wheel of colors, over 1,000 combinations of color are given. Separate charts covering Overglaze and Underglaze Colors for Pottery Tile and Clay Industries, Glass Colors for the Glass Industry, Enamel Oxides for the Enameling Industry, have been printed and are available to those requesting same.

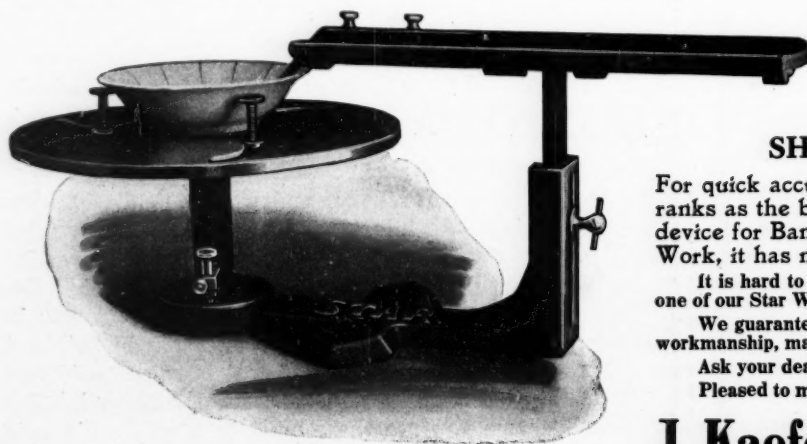
♦ ♦ ♦

#### NOTE

The address of B. F. Drakenfeld & Co., Inc., will be changed April 15th to 45-47 Park St., New York. Their former address was 50 Murray St., same city.



Border Designs—Joseph G. Bolger



Patented June 27, 1916

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